

The BULLETIN

Of The

Columbia Scholastic Press Advisers Association

CONTENTS

50 Keys To A Successful Yearbook	Benjamin W. Allnutt	1
College Journalism: Education In Responsibility	Bruce H. Hasenkamp	4
Second Edition Of Yearbook Text 'Schillates With New Ideas'	Mary E. Murray	7
Advantages Of A School Paper In A City Publication	Reynolds V. Mitchell	10
'The Reverie Alone Will Do'	Mabel Lindner	13
How To Get Ads For The High School Newspaper	Madeline F. Denton	15
Sobriety In Humor ... To Satisfy Readers	Florence Tirowski	18
Organizing A Successful Literary Magazine	Ann Werner	25
Ohio Adviser Makes A Few Observations On Censorship	Oliver C. Campeau	29
Guide To Good Books	Hans Christian Adamson	33

Bryan Barker, Editor

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New

Practical

Springboard To Journalism

This is a 100-page study guide in journalism for high school newspaper advisers. Written by a group of experienced faculty advisers of school newspapers under the editorship of Benjamin W. Allnutt, president of the Columbia Scholastic Press Advisers Association, this book is very practical in its approach on how to teach and do the many things which go to creating a good school newspaper.

Here is a list of the chapter headings: Principles and Objectives of School Publications, Writing the News Story, Writing the Editorial, Writing the Feature Story, Writing the Sports Story, Writing the Headline, Learning to Copyread, Interviewing, Makeup of High School Newspapers, Advertising, Public Relations Blueprint for School Publications, Bibliography.

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50 Keys To A Successful Yearbook

The author of a recently revised edition of his "Practical Yearbook Procedure," former president of the Columbia Scholastic Press Advisers Association, and adviser to "The Tatler" at Bethesda-Chevy Chase Senior High School in Bethesda, Maryland, here puts into written form a topic he spoke on at a sectional meeting at the March 1960 Columbia Scholastic Press Association convention.

1. Start early. Don't put off anything which can be done now, for as the publication's year moves along, there will be an increase in the daily tempo leaving less time for more and more decisions.

2. Adequate planning is the key to every successful yearbook. A plan is the guide by which a staff works to attain a book worthy of the efforts of the staff and representative of the school.

3. A yearbook plan takes into consideration the special talents and limitations of the staff members as well as the adviser; it seeks to utilize the best efforts of all.

4. A staff must have a concrete idea of how elaborate or how limited their book must be. This means that a budget must be carefully prepared. A real budget should include all items of expenses and an accurate prediction of revenues.

5. Develop pictorial advertising so that the advertising section of the book can be an integral part of the yearbook coverage. Advertisers should be getting something for their money. Sound business practices mean that gift advertising is held to bare minimum.

6. Don't spend too much time in developing a theme so that all the best efforts of the staff are spent here. A theme serves as a structural pattern for the building of the book and should be reserved for a good introduction and divider pages. Don't let the theme become intrusive on the reader.

7. The best yearbook theme is that which is most closely related to the school or community and that which permits natural and logical application to yearbook content.

8. Don't forget to include a title page which contains the name of the yearbook, the publisher and school, the year of publication, the city or town, and the state.

9. Include at least one good view of the school to give the setting for the book, to give a concrete idea where the story of the year takes place.

10. Work hard to get at least one picture of every student into the book. Often the success of the book is proportional to the interest of the student body and this interest is often traceable to the photographs of the individuals in the book. The picture can be an individual portrait or it may be in a group picture — but it should be there!

11. The yearbook is a permanent record — it must answer the need of readers and researchers for years to come. Counselors, administrators, alumni depend upon the book for information of all kinds. Therefore the book must contain information which will make the book an accurate, reliable record of the school year.

12. As a permanent record, the staff should bear in mind that it will have to live with the book for all time. The staff must make

certain that their pride of editorship on the day of publication does not change to regret because irrelevant unimportant content as baby pictures, wills, and prophecies are given space in the book.

13. Analyze thoroughly the school and its annual program. Notes should be made of additions to this year's program. Plans should be made to cover all of these activities.

14. A complete book should contain a table of contents which lists the major divisions of the book with the appropriate page numbers.

15. A senior section should be in proportion to the rest of the book. Be careful not to let the senior portraits become too large so that they require more pages than this content merits.

16. Of prime importance is good curricular coverage of the school. Photographs should give good insight into how certain techniques are performed in the classroom. Activities are the important element, not the individuals in the pictures, hence the number of students in the pictures should be kept to a bare minimum.

17. Consult the classroom teacher for suggestions for ideas of what can be used in a picture to show the work and scope of a class.

18. Care must be taken to offer a balanced picture of the school classrooms. Such subjects naturally lend themselves to photos. Staffs need to remember that it is necessary to show variety in activity as dramatizations, laboratory experiments, demonstrations, sewing and cooking, and art projects.

19. Well written copy which tells of the academic innovations and triumphs improves the academic section of the book. The copy should give the reader an understanding of the educational program; it should include the changes and unusual accomplishments of

the academic year.

20. Work hard to capture the day-to-day routines of the school year as well as the special events. Good student life coverage is the thing which really shows how one school is different from another.

21. Copy for organizations and clubs should tell of the work of the group for the year. If the group merits a photograph, surely it deserves copy to highlight its activities.

22. Coverage of sports requires good copy which is objective, free of alibis or lack of good sportsmanship, and which highlights the outstanding plays of the season and the results of chief contests.

23. Be sure to include a scoreboard of the scores in interscholastic competition so the casual reader can learn at a glance the season's record.

24. The sports sections should give an impression of ACTION. Hence, the action shots should be used in preference to stilted shots of individual players.

25. Don't forget to include coverage of intramurals and girls sports activities.

26. In drawing up a dummy, be careful to plan the layouts in 2-page spreads. There needs to be a balance between the masses on the double pages.

27. Plan the dividers so that they are alike, so there is not unnecessary variation between position and location of the content. The reader should recognize at once that he is in a new section of the book, that he is on familiar ground, for the divider serves as a reminder of the structural pattern of the book.

28. Don't use art work unless it is good. When the staff has a fine artist available, it should plan to use a good deal of art; when there is

no outstanding artist available, don't use any art, or use very little.

29. Avoid odd shaped pictures. Content is always more important than shape. The staff should bear in mind the rule that nothing should detract from the impact of the photo content.

30. In planning layouts, remember that any page design which calls attention to itself rather than to the content it displays is weak. This means that the staff uses accents as odd shaped pictures, ovals, circles, outlined pictures sparingly for emphasis or variety only.

31. Give the photographer a dummy before he begins photographing the book. Thus, he can know where each picture is to fit and it better able to plan the pictures to give the staff maximum effectiveness.

32. Crop action pictures drastically so that there is only one center of interest. This is particularly important in the sports action pictures.

33. Try to have the photographer fill his frame with faces when taking the group pictures. This often means that the pictures should be posed with fewer persons in a row but with a larger number of rows than is generally the case in three-row pictures.

34. Be careful to allow adequate space in pictures which must be bled in the layouts so that heads or essential areas will not be trimmed off. Be careful, too, not to run group pictures across the binding fold of the book where essential areas are bound to be lost in the binding.

35. When paneling pictures, be careful not to use pictures of widely varying contrasts.

36. Set up a headline schedule for the book so that those writing the headlines will automatically know what size head to plan for a

full page spread, what size head to use when there are two or three items on a spread.

37. Generally avoid the label headline. Magazine or news type heads generally give a more interesting tone to the content.

38. Be sure to identify carefully all group pictures in the book. Carefully identify the row numbers in such a way that the reader knows what row the staff designates as as first row or third row, etc.

39. Caption all activity pictures which are not used for mood spots. The staff should set some standard as three or four for the number of persons in an activity photo which will be identified in the caption.

40. Include in senior summaries the activities of the students. Avoid including nicknames, trite sayings, quotations, poetry.

41. Before editing of copy begins, set a style sheet so that there will be a consistency from section to section.

42. Use either the square inch method or exact unit count in preparing copy. Writing enough copy to fill the space allotted to it in the dummy is the responsibility of the staff and unless the copy preparation is accurate, the printer is powerless to achieve copy neatness.

43. Prepare a complete index for the large book. This is a minimum essential for the book of more than 100 pages; it is a desirable addition to even the small book.

44. Try to complete books by signatures rather than a few pages here and a few pages there. This will enable the staff to submit copy to the printer by signatures and will reduce the possibilities of having inconsistencies in type setting.

45. Avoid making last minute changes and especially avoid making author's corrections. These are costly and lessen the certainty of getting the book on time.

46. Don't limit the staff to seniors only. Include juniors and sophomores so that each year will bring a trained group of workers to the yearbook.

47. In staff organizations set a clear line of authority so that each staff member knows precisely what his job is.

48. Remember in yearbook planning that all engravings must be completed before a page can be printed. This indicates that there should be a careful system of checks instituted to be certain of the state of production of each page element at any given time.

49. Don't overlook the public relations value of the book. A year-

book must present the complete story of the school year; it must be accurate and in proper perspective. The book has a selling job to do for the school, for it is often the only complete report of the year that a parent gets.

50. Be careful not to lose materials. Set up a system for placing materials in special spots in the publications office and do not allow them to leave the office. It is especially easy to lose photographs.

51. Don't draw a full-sized dummy until staff has made a number of miniatures for each double page spread to be certain that it has achieved the best possible design.

College Journalism: Education In Responsibility

By Bruce H. Hasenkamp

The author of this article is executive editor of The Dartmouth, daily student newspaper at Dartmouth College, Hanover, New Hampshire, where he is a senior. Mr. Hasenkamp attended Westwood High School, Westwood, New Jersey, where he was editor of The Phenix, the school's monthly newspaper. He has been connected with various aspects of scholastic journalism for ten years since first working on the publication of the George G. White Elementary School in Hillsdale, New Jersey.

The Dartmouth, "The Oldest College Newspaper in America," was founded in 1799 and has been published daily since 1910. Produced by The Dartmouth Inc., which also publishes a monthly magazine on the Dartmouth campus, the newspaper has a circulation of over 5,000 and is read by 99 per cent of the student body, which numbers 2900 male undergraduates and about 300 graduate students. The Dartmouth Inc. is a \$100,000 business on an annual basis, and the newspaper is widely regarded at one of the finest undergraduate publications in the world.

After working on the production of a secondary school newspaper, the college freshman more often than not will seriously question in his mind the advisability of plunging once more into the business of journalism, this time on the university level.

"I've learned all there is to learn

about newspapers," he will say; or, "The competition is too stiff." I have heard these lines, and others like them, from many pea green freshmen at Dartmouth with whom I have spoken about joining the staff of The Dartmouth. They are not uncommon on other campuses either, I suspect.

But any college freshman who abides with this negative attitude towards college journalism is making an error he will undoubtedly live to regret.

One can learn a great deal in secondary school journalism. The mechanics of headline-writing, news reporting, advertising marketing, sports coverage, and feature writing must be learned at this level. The student also takes his first, few, cautious stabs at the preparation of editorials, and he begins to gain the perspective from which the successful editor must view all things if he is to be a responsible critic.

This, however, is not all there is to learn about journalism.

On the college level the reporter faces a competitive field of a caliber unknown in high school. In any given freshman class at Dartmouth, for example, there are several hundred men who were editors of their high school newspapers. These are the top journalists their secondary school had to offer. Thrown together on the staff of one newspaper they learn a little more of the constant competition for superiority which is essential to life.

The college journalist must develop his creative and reportorial abilities. Faced with the production of a daily newspaper, six days a week, like *The Dartmouth*, he must learn to seek news at a rapidity unknown on the high school sheet. Given an assignment early in the afternoon to cover an Undergraduate Council meeting at 10 p.m., he must glean the best quotes and all the facts concerning legislation considered and passed, return to the news room around midnight, write his story and headline and have it to press by 1 a.m. if the paper is to get to bed on time. Nor does the high school journa-

list encounter the opportunities available to the reporter for a college newspaper.

Almost daily occur the chances to interview outstanding men in all fields of endeavor, from educators like Dr. James Conant to famous ambassadors, from President Eisenhower to Louis Armstrong. These men visit the campuses of our nation's colleges and they readily make themselves available to the college reporter.

The college journalist must develop a deep sense of maturity in the creation of meaningful editorials. While few readers may heed the editorial voice of the secondary school publication, a college editor has within his power a degree of freedom unknown in most high schools to criticize, tear down, or applaud those policies of the undergraduate government, the college administration, and the newsmakers on the world and national scene.

Most college authorities, I have found, support strongly the educative value of a free campus press. They see in the student newspapers a microcosm of the world after graduation and appreciate that in the editing of a college newspaper a man develops a sense of maturity and responsibility which he may obtain in no classroom and in no other extracurricular activity.

College journalism is time-demanding, but, as I have pointed out many times in the opening sessions of our three-times-yearly training programs, the amount of time a man contributes to the student newspaper depends entirely upon the degree of his interest and the demands of his academic commitments. The amount of time and interest contributed, however, is directly proportional to the values in practical education, responsibility, and maturity which one will

gain. The greater the contribution, the greater the reward.

The editor of a college newspaper learns many additional things of use to him after he has written his last editorial and taken his final stone proof. Most important of these is an education in dealing with people, in inspiring them to work for and with you, with a common goal, the production of a daily newspaper of scope, depth, and courage, responsibly informing a particular college community of the events within that community.

But above all else, college journalism is an education for those who fulfill the grueling duty of four pages daily, six days a week. This is not what one would generally classify as education, in the sense of knowing how not to split an infinitive; it is not completely a practical education in the art of type-setting or advertising promotion.

More than any of these, it is an education in responsibility — very great responsibility, I submit — and an education in learning how to manage that responsibility with maturity. One makes many mistakes in the course of editing a college newspaper. Some are serious mistakes; and some aren't so bad. You can laugh at the more unusual errors the night editors put into print and at curiously garbled sentences and lines of meaningless letter-combinations when a linotype machine fails to function properly.

The college editor never laughs at his errors in judgment, however; for there is little which can present a more blinding indictment of one's own sense of values than to see the result of his folly impersonally and coldly splashed across the front page of the newspaper for which he works. One never

laughs at such mistakes; and one never makes them again. This is education by the hardest of all possible methods — experience — but it is an education which remains with you forever.

Over the course of your career on a college newspaper you write editorials about many different subjects, daily putting your views and the views of others on your editorial board into print and into the hands of thousands of people you are seeking to convince that you are right.

Some of these editorials are enthusiastically accepted; some are, oftentimes violently, opposed. The college journalist is castigated, but he has the freedom and he must have the courage to keep on printing what he thinks is right. He is often attacked for his errors, seldom praised for the good he may have accomplished. This you do not mind too much. It is all in the business of publishing a newspaper and its all very much a part of the bargain you make with yourself when you start on the adventure in learning that is the essence of college journalism.

And that is what college journalism is, really — learning — learning to be a credit to the responsibility you are given, learning to meet with maturity and sound judgment the challenges of creativity and intellectual advancement demanded of the college journalist.

These elements are integral parts of life, and they are integral parts of the education available to the undergraduate newspaperman, integral parts of an education which one can gain in few other curricular or extracurricular endeavors, an education in maturity, an education in responsibility that is the essence of college journalism.

Second Edition Of Yearbook Text 'Scintillates With New Ideas'

By Mary E. Murray

The former adviser of "Alcohol Mirror," Allegany High School, Cumberland, Md., a former president of the Columbia Scholastic Press Adviser's Association, and now teaching social studies and economics at Frostburg State Teachers College, Frostburg, Md., writes her opinion of a new edition of a well-known text about yearbooks.

"It is not what you write that counts, it is what you get others to read." — George Horace Lorimer.

Practical Yearbook Procedure, Second Edition, edited by Benjamin W. Allnutt, publications adviser, Bethesda-Chevy Chase Senior High School, Chevy Chase, Md., is proof positive of this statement.

Within its attractive, modernistic covers is a sparkling layout that is the hallmark of the author's personality, permeating his friendly, willing helpfulness in clear, logical, practical sequence. Readable? Just try to lay it aside once you have begun even a casual perusal. Helpful? Weather an experienced adviser or a complete neophyte at yearbook production, Practical Yearbook Procedure scintillates with such new ideas, unique approaches, and clever suggestions that you will want to try them with your newly chosen staff immediately. Feasible? Financially or artistically the suggestions keynote Mr. Allnutt's core purpose — a *quality* yearbook within a *practical budget*.

In eleven delightfully written chapters, Practical Yearbook Procedure is so filled with "inspiration" that it promises to remove the "perspiration" from the old fashioned drudgery of inexpert production.

Published by H. G. Roebuck and Son, Inc., Baltimore, Md., the book is a credit to the master workmanship of these top quality craftsmen.

The printing, typography, and binding are done in the meticulous manner that is characteristic of all their work. With a well-established reputation earned through their policy of being satisfied with nothing short of perfection, H. G. Roebuck and Son, Inc. have carried out in their mechanics of production the theme of Mr. Allnutt's book — a finished product that commands readability.

Let's take a look at the title page! Unlike most such pages, that of Practical Yearbook Procedure holds the interest span, not just long enough to glance at the pictures and scan the copy, but share with these groups their fascinating problems. Each of the three pictures presents its own story — personalities are revealed, problems are presented, and student activities are depicted. Shall we go on?

From the Preface, the reader formulates a double tribute — one to the author for the hours of hard work and research he contributed to make the book possible; the second, to his numerous friends for their ideas and materials that helped him enrich Practical Yearbook Procedure and make it a worthy reference for all phases of yearbook production. The purpose of all his efforts, Mr. Allnutt states in the closing paragraph of the Preface, is "that this book will be a working tool of staffs and that it will ease the way to the preparation

of yearbooks of which the schools, the staffs, and the advisers will be proud on publication day."

Now for a quick scanning of the chapters. Why have a yearbook? Not just for the historical record of the school year, but more important for an "individualized interpretation by each reader." How to produce this? Certainly not by stilted group pictures, nor reams of copy, but by good action pictures of a climactic play in a crucial game, a marching band, a late deadline, or the morning flag raising, with appropriate captions and identifications. As the years pass on, any one of these incidents will renew hazy memories of those happy years of youth.

And what better public relations medium does a school have than this \$60,000,000 business which plays an important and vivid role in the total program. In fact, after reading Practical Yearbook Procedure, one feels as if he has missed a very vital part of his school life if he has not been associated in some way with this well-rounded and challenging activity.

Significant in Chapter II on Managing Yearbook Staffs is an oft-overlooked factor — the role of the administration. Such suggestions as allowing the adviser extra time for staff training, insisting that all school personnel cooperate with the yearbook staff in its work, scheduling a special professional faculty meeting with "experts" in yearbook production as the speakers, and capitalizing on experience by continuing an adviser in the job year after year, are factors that have been too long overlooked.

The six principles of staff management defined and explained for successful operation include: 1. Making the yearbook a student book as far as is possible 2. Choosing a staff that will work 3. Build-

ing the staff to fit the special needs of the publication 4. Expecting and accepting only the best efforts by the staff 5. Preparing to accept compromise and changes 6. Enabling the staff to enjoy their job. The ideas contained in these principles alone formulate a chapter of action for happy relations in yearbook management.

"Adequate planning is the key to every successful yearbook," states Mr. Allnutt. "It is best defined as an activity which makes policies, selects personnel to apply the policies, and provides the financial means for their achievement." This is the theme of Chapter III.

The section devoted to budgeting will be a blessing to most advisers who, in their enthusiasm for artistry, go beyond the black ink margin of their bank accounts. How to prepare a budget how to operate within it, how to build a reserve, how to project probable sales — these suggestions plus a multiple of sales and advertising devices presented in this chapter will be well worth the cost of Practical Yearbook Procedure for the average adviser.

"Just as every building must be constructed from a careful set of blueprints, so does every book need an outline on which to be developed," writes the author.

"A theme properly used creates for the reader the sense of unity. It makes the book easier to plan and to produce. With an over-all idea in mind, the staff has a reason for placing content in a particular order, a reason for including special materials, for developing new ideas."

Building on this basic idea, the author gives standards for choosing a theme, sources, tests for judging, suggestions for development, and picture examples from medalist yearbooks of theme projection.

The fundamental purpose of the annual being to record the complete story of the school year, the staff must weigh carefully each item it includes to see that it helps achieve that goal. Chapter V tells how to do it in well explained context, pictures, and copy. Many excellent suggestions that help create other ideas are contained in this chapter on Complete Coverage.

For many, the preparation of the dummy provides pitfalls that an expert can easily overcome for them and this the author does in the area devoted to the planning and preparation of the dummy. In both picture and copy, he outlines the step-by-step procedure for the neophyte adviser.

The explanation of the five design requisites and the guides for layout planning tend to simplify what had been for some advisers as seemingly difficult as the Einstein theory. The suggestions for choice of typography and use of color are both practical and essential for uniformity in planning and designing the annual. The author's interpretation of color, its use, how to take color pictures, and how to use color plates is most significant.

Most advisers will find the general standards for the various kinds of copy writing and the ideas suggested for training students to be good staff writers very apropos.

"Clear, sharp pictures are the lifeblood of the yearbook for they provide the graphic recollections of happy memories. They furnish the beat by which the book comes to life."

With this introduction to Chapter VIII, the author explains the two basic qualities of a good photographer — technical excellence and good composition. Best of all, he tells how to go about getting them and illustrates the various types

and things to look for and to guard against in picture planning and picture taking.

The 25 points of the checklist for choosing photographs is a wonderful guide for both adviser and staff to follow.

Chapter IX and X, Producing the Yearbook by Letterpress and Producing the Yearbook by Lithography, are essential for study by everyone concerned with yearbook production, for only by understanding the processes can all the steps of production and the saving of time and money by meeting deadlines promptly with well prepared copy and carefully marked photographs be understood and appreciated. In these chapters, the processes of letterpress, lithography, and offset are explained and illustrated.

The final chapter, Developing Production Efficiency, is perhaps the most important from an educational standpoint. The cooperation, teamwork, and know-how that go into the production of the annual; the close liaison between staff and students, faculty, photographers, business men, engravers, and printers; the schedule planning, month by month, of the combined editorial and business staffs; the multitude of little things that cannot be overlooked by any member of the hierarchy of the staff, all help to produce a finished product to which all have contributed, of which all can be proud, and from which all have profited.

As Emerson once said: "The reward of a thing well done is to have done it."

May this writer add: "And you have done a truly remarkable job, Benjamin W. Allnutt. The advisers and yearbook staffs of America are truly grateful for Practical Yearbook Procedure.

Advantages Of A School Paper In A City Publication

By Reynolds V. Mitchell

The newspaper adviser at Danville High School, Danville, Penna., and formerly adviser of the "Billows," Ocean City High School, Ocean City, New Jersey, here tells of the advantages, disadvantages, and other practical details associated with the school newspaper which appears in a city publication.

The high school newspaper which appears in a city publication has one advantage over all other types of publications. No funds are needed in order to publish your news. At least that is the way the former editor of the Ocean City Sentinel-Ledger, Mr. Harold Lee, set up the operation for the Billows, Ocean City High School, Ocean City, New Jersey, publication. Briefly, the Billows staff would submit material weekly to the Sentinel-Ledger. The Sentinel-Ledger in turn would allot the space necessary to print that material. All costs were born by the Sentinel-Ledger including those of woodcuts for pictures.

For those advisers who have to struggle through the year trying to keep a balanced budget, that probably seems like Utopia has been found on earth, and I, frankly, am sold on the idea of the school newspaper in a city publication. I now am adviser to a letter press publication, the Orange and Purple of Danville High School, Danville, Pennsylvania, and I have had to encounter many problems which I didn't meet with in the city page publication, sufficient funds being the big headache.

Now, why would a city newspaper go to the expense of printing a high school newspaper? How could they benefit from printing what amounts to amateurish news

reporting at best? Could they not use the space to a better advantage? To answer the last question first, the staff of the Sentinel-Ledger felt that the use of school news was putting the available space to good advantage. I asked Mr. Lee the other two questions one day, and his response summed up the feeling of his paper.

First, he felt that the school is a community that should have regular news coverage. His paper is responsible for covering all areas of the city, and the school is an important part of the city.

Second, they had the space available. The Sentinel-Ledger is a weekly publication with a certain number of permanent advertisements, those which would appear in every issue. The remaining space on those pages had to be filled. Rather than use crossword puzzles, recipes, and Strangely Believe It mats, they printed high school news instead.

Finally, they found that there was a definite increase in circulation. Perhaps they sold an extra 500 to 800 copies. And what seems most amazing to me is that not only did parents of school children subscribe to the Sentinel-Ledger, but also people who didn't have or never would have children in school read the school page. Ocean City is made up, in part, of retired men and women who formerly lived and worked in large

cities. Although they had no direct contact with the school, many were interested in what was happening in the school. One gentleman told me how much he enjoyed reading about the activities of young people and how he liked to compare today's schools with the ones that he attended.

'SCHOOL NEWS IS IMPORTANT

Many newspapers feel that school news is important as is evidenced by the appearance of school columns in their feature pages. At Ocean City I submitted a column to the Atlantic City Press in addition to material to the Sentinel-Ledger, and here in Danville there are two area newspapers which print student written columns from our school.

The articles that appeared on the school page were listed as varied as we could make them. I divided the staff into three major areas — news, feature, and sports. There was one other area to be covered, that of the junior high school. I usually had three junior high pupils take care of that department. There were editors for each of the other areas.

EDITOR'S RESPONSIBILITY

The news editor was responsible to see that the regular beats were covered every week plus keeping a wonderful eye for any big news which was due to break.

The feature editor decided which of the features would be used for a particular issue. There were permanent features, of course. They included "The Theme of the Week" (one theme selected from each class, sophomore, junior, or senior, when its week came around), "The Merry-Go-Round" (a column of interesting facts, not gossip, about personalities around

the school), the "New Feature," and "Will Win" (a sports column patterned after Red Smith). Other stories featured cheerleaders, majorettes, team captains, talented students whose stories made good reading, and nonsense columns such as "Intellectual Chit-Chat" and "Dear Daddy-O."

The sports editor was rather limited to his writing and assignments. We printed no varsity sports stories. It would be ridiculous for the Sentinel-Ledger to print a story in the Billows when the same story done by a professional appeared on its own sports page. However, there is an extensive intramural sports program in all sports at Ocean City High School which received complete coverage, and we relied on the girls sports program (playdays, etc.) for sports stories. The "Will Win" column written by the sports edi-

THE BULLETIN

The Bulletin is devoted to the interests and problems of faculty advisers of school newspapers, yearbooks, and magazines by suggesting how to do things and/or how to do them better.

It is published four times a year in May, October, January, and March by the Columbia Scholastic Press Association, Low Memorial Library, New York 27, N. Y. Subscriptions: \$1.50 per year.

The editor is Mr. Bryan Barker, active editorial faculty adviser of a weekly six-page paper, The Mercersburg News, The Mercersburg Academy, Mercersburg, Penna.

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tor contributed greatly to the sports section also.

We printed one editorial per issue with each of the editors taking his turn when the time came. The editors wrote the "Merry-Go-Round" in the same manner so that no one person was overburdened at any one time.

There was also the managing editor who, along with writing, mailed the exchanges and took care of other business as the year progressed.

ALLOWED 2 PICTURES

The Sentinel-Ledger allowed us two pictures per issue which a student photographer took, then developed and printed in the school darkroom. He made prints on school paper with no cost to the Billows. He also worked with the yearbook staff and provided many shots for that publication. I might add that two pictures per issue were adequate for our publication.

To my mind, one fact kept this operation from being perfect. Make-up was done and headlines were written by the Sentinel-Ledger. But that is the way they wanted it, and you will find that you must compromise in order to be fair to both publications, the school paper, and the commercial publication. However, that is an individual problem that can be worked out between adviser and editor.

POSITIVE ADVANTAGE

There are definite advantages and disadvantages in producing a paper by this method. Let's look positively at the system. First, all of the students will write four, six, and even ten times as much copy as they would on a paper that comes out four, six, or eight times a year. Second, you have a good

relationship between school and press, and if you doubt the importance of that fact, ask your superintendent about it. Third, you have the advantage of professional guidance. The men printing your paper are in the business; they are up on the newest developments and are in a position to let you know about them. Fourth, the school administration has a vehicle which they can use to relay information and opinions to the public. Finally, there is the problem of money which is no problem with this system.

'HE WILL WRITE'

The biggest disadvantage I encountered was that of not writing headlines and making up pages. However, I felt that no teenager out of high school will move into a job writing headlines or get a job making up pages. He will write. I saw here an opportunity for a student to write and to develop skills that no other type of publication could offer. I chose what to me seemed the most important for the student journalist and did not make an issue out of page make-up. Not writing varsity sports seemed a handicap too; but now that I'm working with another type publication, I find that there is not the opportunity to write those stories anyway.

With the rising cost of printing, engraving, and mats, it is nearly impossible for a small school with a limited budget to produce a school newspaper. One way out for these schools is the school page in a city publication. It is nice to have your own print shop, and it's just wonderful to have all the money that you need. Yet the fact remains that there are very few schools which fall into either category.

'The Reverie Alone Will Do...'

By Mabel Lindner

Imagination and its effect on the creative human faculties is a glorious subject of intangible depth and meaning. It is here beautifully and poetically dealt with by a teacher of creative writing at Shippensburg State College, Shippensburg, Penna., where she is associate professor in the English department. What follows is, in written form, a recreation of a subject, "You Can Write Creatively," she discussed at a sectional meeting of the March 1960 CSPA convention. Her previous contributions to The Bulletin were notable for their beautiful, inspirational quality.

"Yes, Friends, not our Logical, Mensurative faculty, but our Imaginative one is King over us; I might say, Priest and Prophet to lead us heavenward; or Magician and Wizard to lead us hellward." SARTOR RESARTUS: *The Life and Opinions of Herr Teufelsdröckh* is not a widely read work in this century. Highly transcendental in nature, nevertheless some areas of Carlyle's thought are logical and practical, as can be seen from the foregoing quotation.

Emily Dickinson's "fainting robin" is a symbol which imagination has no difficulty extending. John Ciardi says "a symbol is like a rock, dipped into a pool: it sends out ripples in all directions, and the ripples are in motion. Who can say where the last ripple disappears?"

The vagabond in a Dos Passos story follows the "silver Douglas that flashes once in the sun and bores its smooth way out of sight into the blue," as he waits at the side of the road beside the speeding traffic.

Through imagination we understand the implications of Archibald MacLeish's lines:

"America is West and the wind blowing,
America is a great word and the snow,
A way, a white bird, the rain falling,
A shining thing in the mind and the gulls' call."

Imagination in its proper perspective is the essence of our individual reaction to experience, the adaptation to a circumstance or situation, to a person or to a group of people. Acceptance or rejection of people or situations can seldom be whittled down to cold facts; it goes beyond them to reactions which are the products of a delicate mechanism recording every activity and sight, ever odor and tone in its unique way. The reverie of the psyche is often inexplicable, but it is always as broad and as inclusive as human experience and human dreams can make it. It recognizes every reality; it provides for every escape from reality. Reality and fantasy undergo, through time, an intermingling, so that one cannot and should not be separated from the other.

It is difficult to communicate an experience unless we demand the use of imaginative powers which complement experience and understanding. Eventually, imaginative perception may supplant the actual experience:

"To make a prairie it takes a clover and one bee,—
And reverie.
The reverie alone will do
If bees are few."

The little girl who tenderly picks up the robin and returns it to its nest can imagine other needs and their tending. For the time being, the robin is her patient, but already she can visualize beseeching eyes and hands. The whole experience, then, goes beyond the rescuing of the bird; she is aware of related emotions and thoughts which conjure other situations and other demands.

The vagabond *sees* the transcontinental passengers in the droning plane, — "big men with bank accounts, highly paid jobs, who are saluted by doormen." The humiliation of the punch in the jaw, the carbolic stench of the jail, and the broken suitcase intensifies the envisioned course of the plane, the roar of the motors, the passengers with "silver in the pocket, greenbacks in the wallet, drafts, certified checks." The escape from the reality of the threadbare suit and the hunger-twisted belly necessitates the projection of the psyche into a world imagined only through the motion picture screen and the luring magazine advertisements. But the desire for a ride a hundred miles down the road is no more real than the feeling of sharp envy of the men he imagines moving in big arcs across the westward sky.

The mind is nimble as it contemplates the quoted lines of Mr. MacLeish. It is able by a kind of sleight-of-hand performance to take the wind and the snow, the way, the bird, and the rain and make of them the "shining thing in the mind," of which the "blue Appalachians," the "long Ohio," the "high plains of Wyoming," and the "steep Sierras" are a part.

The child at the window watching the first snowfall, and the man "stopping by woods on a snowy evening" are experiencing more than an accumulation, inch by inch, of frozen precipitation. The child imagines a new world; the man looks beyond the woodlot to "promises to keep" and possibly unknown "miles to go."

Neither the child nor the man is content with the finality of heavy clouds on a coffin. For both it is the beginning of an adventure supplied by the imagination, since none has returned to tell of it. For the child a simple fantasy may suffice; for the man, years of study must still be supplemented by a reverie dealing with the periphery of experience.

The chatter of nesting birds and the blooming of the red-bud tree are not complete in themselves. In the rejuvenation of nature one imagines a similar fate for oneself. The greening willows and the charming picture of lambs at play make the mind skip nimbly, too.

"Children remain tradition's warmest friends." In other words, children accept the interwoven pattern of reality and fantasy, generation after generation. A child recognizes many things as just beyond the realm of the realistic, the tangible, the explicable, — which he accepts as such: the hoofprint in the riverbank, the mist over the well when the moon comes up, the secrecy of the deep woods in the late afternoon. The echo is heard in this nonsense (?) rhyme:

"Last night and the night before
A lemon and a pickle came knocking at my door.
I went down to let them in,
They hit me on the head with a rolling pin."

Butter yellow dandelions, wild strawberries, purple clover fields, and the full milk pail are as much a part of country summer as the high blue

sky and the four o'clock rooster. But the imagination does more than consider the dandelions a nuisance and the clover as fertilizer, or the full milk pail and the rooster as necessary in the scheme of things. Reverie goes out to meet the summer day in a strange secret way that makes one almost a part of an ancient rite, drawn into the secret of the universe.

Subtlety of understanding and perception needs more than the "clover and one bee." Too much modern writing has followed only the reality of participation and accomplishment. To imply that reality stops there is to deny that one has a reaction of experience beyond the physical. We must not forget: What does the psyche remember, conjure, regret? What are the overtones of a ride on the subway, a walk down Fifth Avenue, a long drive on the Turnpike?

Imagination, fantasy, reverie, — call it what you will, but one of them or all of them fabricate symbols that stand for human experience, human feeling. D. H. Lawrence says that "symbols are organic units of consciousness with a life of their own, and you can never explain them away, because their value is dynamic, emotional, belonging to the sense — consciousness of the body and soul." Ages of experience live within a symbol, and we respond to the symbol because it represents experience.

"I dreamt that I dwelt in marble halls" is the vagabond speaking, the poet watching the "woods fill up with snow," the sun-worshipper. Human feeling, human experience — each completes itself through imagination, and then becomes identified with the symbol growing out of that imagination. "To make a prairie" no longer needs "a clover and one bee."

How To Get Ads For The High School Newspaper

By Mrs. Madeline F. Denton

The faculty adviser of "Mental Pabulum," school newspaper of Lawrence High School, Lawrence, New York, here puts into written form a subject she has discussed at sectional meetings of Columbia Scholastic Press Association conventions.

Lawrence High School, Lawrence, New York, is situated on the South Shore of Long Island on the Atlantic Ocean. The community of Atlantic Beach, with its famous shoreline, said by some to provide the finest ocean swimming in the world, is part of School District 15. The student body numbers 1774 students. Mental Pabulum (Food for Thought), official school newspaper, was established in November 1932, by me incidentally, and

has been published continuously since. I have four classes a day, three English, one Journalism, and three free periods for staff work. I have been most fortunate in receiving very helpful cooperation from the administration in all projects we have attempted for the paper. My homeroom, in which the staff is seated, is an honor room and being part of the group is rated very highly by the students in the room. Among our unusual

extra-curricular activities is The Skin Divers' Club, one of the first of its kind on the high school level.

For the advertising plan we worked out some years ago, we first of all made a survey to determine the buying habits of our student body. We learned among other things that our students have money to spend. For the reasons listed below, we have found that school newspaper advertising pays::

SCHOOL NEWSPAPER ADVERTISING HABITS

Students have money to spend.

High-school students do not have set buying habits.

Their minds are open to conviction.

First impressions are important. The advertising in high-school papers establishes impressions that last through life.

High-school students possess an avid interest in their papers. They read them from beginning to end. High-school students influence large purchases in the home. Purchases of automobiles, furniture, clothing, and real estate have frequently been influenced by the ideas of the younger members of the family.

High-school students come from families that are financially able to make purchases. Members of the family are interested in the high schools their children attend. They also read the high-school paper.

High-school students are the future citizens. They won't always be "kids".

The high-school newspaper offers an unusually effective field for educational advertising.

High-school students are thinking of the future. If you intend to be in business for more than a year, it will pay you to consider them.

High-school students have most of the big purchases of life yet to

make. The high-school paper offers a medium in which every reader is a prospect.

Picture advertisements differ in three ways from ordinary one-and-two-inch institutional ads. First, they require imagination in copy-writing, photography, and art. Second, they consume more man-hours per column inch since they involve the talents of more staff members. Third, they are designed to sell products as well as the merchant's name.

Introducing picture ads in Mental Pabulum, Lawrence High School's newspaper, raised many problems for the business manager to face and solve before the ads could achieve the required smartness to command student attention and interest.

Most outstanding of these problems were (1) selling merchants and students on the idea; (2) planning effective copy, photography, and art work; and (3) coordinating them into an organized, professionally-finished product.

Selection of models, adjustment of ad rates without impairing the income of the paper, and organization of a publicity stunt to launch the ads in the right direction also become part of the new advertising policy to stimulate merchants' interest in the high school students as a buying public.

GOOD SALESMANSHIP ESSENTIAL

From the first to the last and final step in the preparation of the ads, many problems arose and solutions had to be found. Selling the merchant an untried idea that involved an expenditure of several times the amount he was then subscribing to was the first major problem.

Salesmen also had to sell new

advertisers who had never found it profitable to advertise in the "Pab". The solution to both was a salesman with a good line of sales talk and a mind quick to produce answers to arguments presented by merchants. Some of these answers were:

"There is no increase in the column inch rate for picture ads."

"Students definitely will read the ads, because pictures of fellow students will appear in them."

"Does the Coca-Cola Company simply advertise the name 'coke' or do they show someone enjoying a Coke?"

Salesmen for other school papers will undoubtedly have many arguments just as effective — or better.

GOOD COPY IMPORTANT

Copy for picture ads have one essential characteristic — simplicity. The message must be contained in two or three short lines related very closely to the picture. Both copy and picture must at all times be associated with one particular merchant in the mind of the reader.

Writing style for ad copy will be determined largely by the setting of background used in the photograph. Obviously, a student will not model a dress outdoors in the snow; nor, for that matter, will the copywriter utilize all the familiar settings in his locality without soon running out of them.

To compensate for this, the copywriter composes any message that comes to mind. If it calls for the model to stand on a star in the center of the setting, the artist will draw the background and the star. After the photo is made, the model is cut out of the picture and placed in the drawing to achieve the desired effect. (This type of work

should be undertaken only when a competent artist is available.)

IMAGINATION VITAL IN PHOTOS

At first, we found the photography especially difficult. Whenever the original background of the picture was to be removed, the photographer had to visualize the appearance of the finished ad before posing the model. It is clear that a miscalculation by the photographer might completely ruin the effect of the entire ad. Therefore, attempting picture ads with an unimaginative photographer would be folly.

Photographs made by our staff photographer use the copy as a guide to arrangements of the setting and pose of the model. If one of our photos is to be used together with a drawing or cartoon, or has some slight defect, our staff artist and make-up editor takes the responsibility of making it a professionally perfect picture ready to be sent to the engraver.

The price of an ad in the "Pab" is \$2.00 a column inch. The rate was not changed when the picture ads were first instituted, but the paper did not lose money.

In this article I have tried to cover the more important problems you might encounter if you attempt to run this kind of advertising. Undoubtedly you will find other problems in your own locality that would not apply to the "Pab". However, this much can be said in general: In order to have successful and effective picture ads you must find (1) a good salesman, (2) a good copywriter, (3) an imaginative photographer, and (4) a skilled artist. All must work together as a team. No one individual can do the whole job alone.

Sobriety In Humor

. . . To Satisfy Readers

By Florence Turowski

The director of publications at the Rayen School, Youngstown, Ohio, writes out of the fulness of her experience about a difficult subject which most school press publications would like more of: humor. Two previous articles by her have appeared in The Bulletin.

Laughter seems to be the best therapy for taut nerves and tired muscles. How often the most dignified and straight-laced persons will admit that a little fun would be most relaxing to their over-taxed systems. It is no wonder then that students open their school papers first to the editorial pages in search of a column or cartoon to prepare themselves for the heavier material they are about to read.

However, if the admitted column or cartoon turns out to be outright ridicule of the reader or of his friends, the reader immediately assumes an antagonistic attitude toward the whole staff. Therefore fun-loving writers and cartoonists must learn that only that humor will impress the reader successfully which observes the stop signs of sobriety. Webster defines sobriety: "habitual moderation in thought and action."

Hence, the stop signs of humor are built upon the use of habitual moderation in thought and action and demand, 1. consideration for the feelings of others; 2. the preservation of respect for people in authority; 3. respect for religious, moral, and political practices of the individual; 4. avoidance of suggesting double meanings to supposed quips and "cute remarks"; 5. refusal to use the school paper to "get even" or to seek revenge.

Magic In Humor

There's magic in humor when it

is deftly composed and rightly used. It is something which every high school pupil tries to accomplish but very few achieve. Every once in a while a teacher is fortunate enough to find a seemingly droll individual who bubbles over like a sparkling brook every time that he gets down to the business of writing for the newspaper, producing crisp, convincing humor.

"What then is humor?" asks the bewildered writer. In answer it must be admitted that good humor is that quality which provokes merriment, amusement, laughter, or relaxation to those experiencing it. When used in good taste, humor spreads contentment and a sense of well-being. Webster has defined humor as "a person's disposition or state of mind; a mood, caprice, whim or fancy; farce, buffoonery, tomfoolery; drollery, even fickle-jocularity. . . etc."

Search for a Laugh

In checking 150 pupils chosen at random in our school to determine how they read the daily newspaper, it was found that after scanning the headlines they immediately turn to the comic section. Asked why, they repeatedly responded: "We want to get a good laugh before settling down to serious reading." Then they admitted turning to the chuckle for the day and a good humorous columnist such as H. I. Phillips, in spite of his oft-found sarcasm.

"Chuckles" in the local Youngstown paper are syndicated quips such as, "The biggest mystery to a married man is what a bachelor does with his money." Or "A politician was complimented by an admirer after a speech: 'That was an excellent talk, sir. I especially liked the straight-forward way you dodged those issues'." And that's what young readers look for before entering upon reading of a more solid nature.

No doubt most newspapers carry H. I. Phillips' columns; but in case some of the readers have never heard of his columns, let's look at his achievement in popularity. Phillips keeps up on the news events of the day. Then he takes something out of the immediate news and quips about it or pokes fun at it, often becoming sarcastic. In one of his recent columns he commented:

"Governor Rockefeller says he will build air-raid shelters in his three homes. But even with his money and ability he can't occupy all three at once." . . . "Cuba now charges that the U. S. purchases of sugar at prices far above market is 'enslavement.' Properly interpreted this is sweet talk meaning, 'Treat me right and I'll kick your teeth in'." . . . "Student demonstrations of mob violence seem to be breaking out everywhere. What are they doing, majoring in irresponsibility?"

Without a doubt he has to be clever to touch upon subjects which are even controversial. Nevertheless, often he just lightly quips about them. At other times he comments on the news sarcastically; but he never takes sides or really offends anyone in a controversial situation. There's sobriety in his humor. One can poke fun but he should "never stab in the back" and Phillips knows it. Thus young

folks enjoy his syndicated column. *Columns Suggest Humor*

No school paper need be told that columns offer material for humorous treatment; but what many schools need to learn is that humor need not be confined to the column. There is the cartoon, the humorous feature, humorous editorial, and humorous news feature, each of which may be used on sports and other pages.

All of these fields of writing in school papers need brightening and limbering. Especially may this be said of those school papers which are forever preaching sermons in each editorial. Often school editorial writers preach more solemnly than judges when pronouncing sentences upon criminals.

Columns Offend against Sobriety

Where, then, is sobriety needed, if already it has been stated that humor is too limited in the school paper? Definitely, it is the column which offends against sobriety. Too many school columns try to be funny at the expense of someone.

Let us view some of the humorous column writing which has been well written. Perusing many high school papers we find columns written 1. about strange or odd observations made by students; 2. names of teachers and students fitted into "what if columns" (This may become monotonous and should not be tried more than once a year.); 3. party-line or personality observations (This can become gossipy and malicious and therefore will take more watching than most other forms of humorous writing); 4. amusing incidents recalled, providing they do not embarrass anyone; 5. student predictions forecast, providing these do not hurt nor malign; 6. rhymed recounting of teenage experience; 7. the "strange as it may seem" column.

An excellent example of the

rhymed story is given in The Chillicothe High School Moundbuilder:

A Baby Sitter's Nightmare

*Ring-a-ling went the telephone;
"Hello Beth dear."*

*"Would you like to babysit?" I was
full of fear!*

*"Of course, Mrs. Jones." I really
didn't care.*

*And then I thought, "Oh dear, what
shall I wear?"*

*I ran upstairs and threw on an old
shirt,*

*Slipped on some jeans which were
covered with dirt!*

*I ran down the street, and there he
was,*

*Peeking out the window as he al-
ways does.*

*I knocked on the door, gave the
bell a buzz.*

*The door was opened, and glory be,
there he was!*

*In his sleepers he was, all mussed
was his hair;*

*And freckles all over, just every-
where!*

"Hello, Mrs. Jones, here I am.

*I've come to babysit for your dear
little lamb."*

*"The coke is in the icebox and all
that stuff."*

*Potato chips and Fritos, that was
enough.*

Up the stairs did he run

*With his ten-gallon hat and heavy
six-gun.*

*Then down the stairs did I creep.
I took it for granted that he was
asleep.*

*I sat down on the couch with a
weary sigh*

*When down the stairs he galloped
with a war-hoop and cry!*

I marched him upstairs: my pa-

tience was tried.

*But this time it was harder 'cause
you see he cried!*

*All tucked in bed, no more a joke,
I now settled down with an ice-cold
coke.*

*The moral of this story, so I've
been told,
Don't ever babysit with a cowboy
six years old.*

If not used too often, "That'll Be the Day When" can be used, as this one was, in Chillicothe:

"When: — Senior English teachers give A's on tests. . . Kathy Steele stops laughing. . . Sally Betts has straight hair . . . Shows cost only a nickle again. . . Teachers stop picking on students. . . Freshman aren't green . . . Seniors don't know it all. . ."

In the same listing a few items showing lack of sobriety are better omitted such as these:

"When Janie Gall weighs 160 pounds. . . Tom Minser passes English. . . Ginny McFarland is quiet in study. . . John Dressler asks a girl for a date. . ."

In each of the above items someone might have been embarrassed. Sobriety demands never poking fun at the size or the sensitivity of a person, or advertising misbehavior.

School papers are liable for what they write just as the local press. Therefore, before embarrassing situations do arise, the staff should learn the laws of libel, what constitutes libel, and the dangers and pitfalls of libelous writing.

One school paper in New York used this strange quip in which I am purposely changing the name, "Mr. York will be on the cover of Mad Magazine." This is neither funny nor witty. Although it could infer that Mr. York is an over-worked adviser, it can also leave the impression that Mr. York

is going out of his mind. Writers should learn to avoid using statements with double-meaning of this sort.

Once a year a column can be written poking fun at teenage language. Edgewater H. S. in Orlando, Fla., did this recently:

Keep "Earth-Pads on Ground"

"The 'cat' and 'hep-daddy' are a thing of the past. Square is obsolete, cool is now frigid. The craze of the day is beatnik.

"Tennis shoes and dark glasses now grace the campus in great numbers and an occasional goatee or beard of any kind find their way to the school grounds.

"The beatnik craze has apparently taken the teenage set by storm. Kids everywhere have forsaken the everyday words such as 'shoe' which now becomes known as 'earth-pad,' and, as is apparent, their customary clothing (?) has been taken to heart.

"This beatnik thing can do no harm as long as it is copied only this far. Further penetration can bring only harm. Keep it clean, kids, and we'll all have fun."

Mental Pabulum of Lawrence High School ran this one which might have been entitled "Strange as It Seems" but was called "It's Odd."

"Isn't it funny that. . . Every luncheonette except the diner is going out of business. . . Fourteen-year-old kids are always giving up smoking. . . Eighth period always seems to be the favorite period. . . The kids who have cars are the most popular one after school. . . Blondes bleach their hair brunette; while brunettes bleach their hair blonde, etc."

Columns may be built around slips or quips. These slips or quips must be written down immediately

when heard because they may lose their original crispness if the core-word is missing when they are retold. The Roosevelt Standard of Minneapolis carried a couple of good quips:

"When the instructor asked the student to describe the circulation of blood, he promptly replied, 'It goes down one leg and back up the other'."

"Kris Olson: Do you think mosquitoes weep?

"Connie Jasorka: It's possible. I've seen a moth ball!"

"Dinner guest: Will you pass the nuts?

"Teacher: I suppose I will, but I really should flunk them."

When using foreign language quips the writer should always translate them to make sure that the reader will get the joke. This one appeared without the proper translation in the Entree of Plainfield, N. J., High School:

Latin lunacy: Translate "boni leges Caesaris."

Latin Student: "The bony legs of Caesar." Add: This should have read, the good laws of Caesar.

Favorite expressions of teachers or mothers often form good fun-provoking columns. This one entitled Momisms come from the Entree also:

"Mothers are the same all over the United States. The Elizabeth high school newspaper, High Spots, tried to prove this statement by compiling a list of familiar "Motherisms." The Entree has added to these a similar list of expressions frequently and annoyingly repeated by harassed mothers to P.H.S. students. Does this list sound familiar to you?

"Why don't you tell me anything anymore?"

"Your room looks like a cyclone hit it!

"When I talk to you it's like talking to a stone wall.

"I don't care what other mothers do, you're my daughter and you'll do as I say.

"When I think of all I've done for you. . . .

"Don't answer me in that tone of voice. I am your mother.

"Don't you want to be somebody?

"Why don't you take your brother?

"If you had someone else's mother you would appreciate me.

"Okay, dear, do what you want but remember — I warned you.

"If I've told you once, I've told you a hundred times.

"I don't care what Sigmund Freud says — get upstairs. . . ."

Humor Stops Editorial Preaching

Occasionally, to give the editorial page a breezier appeal, it is well to inject humor in editorials primed for teen-age reading. This will stop the flow of scolding which is so easily written and so poorly accepted by teen-agers. Somehow, the very people who hate preaching will always approach the editorial page armed with stop signs to humor, forgetting that humor will sell an idea faster than any other weapon.

Recently the senior class in Rayen School, Youngstown, tried this editorial to sell their first date party.

One Wasted Date Party

"Well seniors, whatever you do, don't read this story because it's about a totally unimportant subject, the Senior Date Party. It will take place Sunday evening, February 21, and you can be sure the weather will be terrible. The majority of senior boys who haven't

had a date this year, whatever you do, don't break that perfect record now.

"Talk girls out of it. Then if a few of the boys still want to attend, it's up to the girls to talk them out of it. Who wants to suffer through an evening of broken toes?

"If you still feel you can't be talked out of going, remember, Pioneer Pavilion is way over on the south side. Think of all that gas wasted!

"The fact is, after the dance all you've got is \$1.50 less in your pocket and the memory of your favorite senior girl.

"If I have succeeded in talking you out of it, remember, it's because I have not been asked."

By now the readers have guessed. The weather was bad but the dance was of the most successful social events of the year. It helped boost the class gift fund more than any other event. The negative approach with a sense of humor will very often sell an idea.

Another editorial which was written at Rayen with a sense of humor aimed at clearing up a traffic jam which was slowly becoming worse as the weather worsened. When Geoffrey wrote the editorial he was very sincere about the seriousness of the problem, but he felt that a humorous touch might help emphasize the importance of it.

Entitled "Traffic Jam — Rainy Day Car Rush Gives Death Recipe," it continued as follows:

"Yes, believe it or not, it is very easy to start a traffic jam. This recipe now being used around Benita and Cordova may even be the recipe for death.

"First it begins to rain. Then the students rush out, freshly released from three school buildings, a pub-

lic elementary, a parochial elementary, and a high school. Already traffic is suffering from cars blocked in every direction along these streets. The parents are here and they will arrive at once. Pedestrians getting soaked in the rain don't count. It's the people in the cars who must get through in a hurry. Often an important-looking parent in a Continental drives out of line into the path of a pedestrian. Nothing has happened yet. . . ."

This is part of Geoffrey's approach to an existing hazard. It brought results: the staggering of dismissal from the three adjacent buildings.

Too often editorials fail to bring results because their writers are too sober to recognize the humor in many otherwise serious situations. More editors should look for the ludicrous in conditions that need changing and then poke fun at these to bring about changes.

Humor Brightens Features

How often a feature story with rich possibilities has been lost in dull, drab, linguistic wrappings and colorless phrases. All it needed was a vein of humor to give it life and worthwhileness. Let it be understood not every feature lends itself to humor; but when a feature does, it is lifeless without the essence of laughter-provoking phrases.

This excerpt taken from the *Entree* of Plainfield N. J. shows how humor can brighten an otherwise boring experience. Those who attend CSPA conventions can appreciate it, for they too no doubt have had experience similar to this:

MANHATTAN MADNESS

"Without a doubt, New York was planned by some devilish characters who wished to confuse and torment sightseers; walking through its streets is like wandering in a maze. For instance, have you tried to find your way to the famous Village?"

"Where Is it?"

"After hearing all the comments about it, you'd think it would be well-advertised, would have blue houses and green people and would be approximately two and one-half blocks from the bus terminal. Strange to say, it most certainly does not follow this description. Here's your plight if you ever try to locate art exhibits in Greenwich Village. . . . etc."

This bubbling, true-to-life description of a neighborhood was received in a journalism class at Rayen School when pupils were asked to write a short feature story around their neighbors, home, or environment. Because it preserves a sense of crisp humor while describing existing conditions, let me quote from it:

NEEDED!

The best creative writing, whether poetry, fiction, or essays . . . the best art work and photography from your English and Art classes. A half a million teen-agers are waiting to read and look at other teen-agers' work in *INGENUE* pages — Your Lively Arts.

Just have your students mail them to Your Lively Arts, *Ingenue Magazine*, 750 Third Avenue, New York 17, N.Y.

MY NEIGHBORHOOD

"General store, mule, little kids—these are just some of the sights one sees when he travels through my neighborhood. A general store? You're probably thinking to yourself that general stores went out with the horse and buggy. Tell me then, what do you call a small, two-room building in which macaroni, candy, cookies, cameras, and anti-freeze are sold? But hold it! This isn't all of it. You could even get a haircut or have your picture taken in the same building. Not even a supermarket offers all of these things.

"Of course, no neighborhood is complete unless there is at least one mule and one of the boys finally persuaded his parents to let him buy a mule. This goes to show you the power of kids over their parents. Of course, there is a city ordinance against housing animals in the city. But who observes city ordinances on the Briar Hill? What makes some people tick?

"Every neighborhood has little kids. But why must my neighborhood have all the sports-minded kids? Sure you may have kids in your neighborhood that like sports; but do they play at eight-thirty in the morning when you are trying to get some sleep?

"That's right, this is a wild neighborhood. But you know, I wouldn't move from it for all the money in the world. These are my people and I am theirs."

What then makes some writers tick? Why was this the best neighborhood feature from the standpoint of originality? I'm sure you will agree that the writer has a twinkling sense of humor. Mike, the writer, is an athlete himself and one of the best-dressed and best-liked boys in the school. He could be morose about living where he

does but, as his story shows, he hasn't let his neighborhood disturb him one bit in his aims.

From the few examples listed herein, we can readily see that humor is the net effect which our writing has upon our readers when we have succeeded in entertaining or amusing them satisfactorily. It's not a mere choice of words or pictures, it's the sum total of what has been done to give a story a light touch, whether the story be a column, editorial, feature, or news story.

To achieve this net effect, do inject humor into editorials, feature stories, cartoons, news stories and columns occasionally. Do write down classroom boners when they occur and do use them in the next column. Do make a notation of amusing translations in foreign language classes and do reproduce both the correct and the amusing translations.

Now 'for the Don'ts or Stop Signs:

Don't joke about unfortunate, crippled, or handicapped persons; don't use the school column to "get even" with anyone; don't use phrases with double-meaning in them; don't plagiarize but collect your own original quips in the classrooms; don't forget to be respectful to those in authority and to traditions; don't poke fun at religious practices, political feelings, or economic conditions of anyone. In other words, do use sobriety in humor. And remember, don't try to make every story funny. Only certain things lend themselves to the humorous touch.

P. S. The author wishes to call the attention of readers to a very helpful CSPA publication entitled "Humor Hints For School Publications" by Bryan Barker which has inspired this paper with further examples of humor.

Organizing A Successful Literary Magazine

By Ann S. Werner

The adviser to a successful literary magazine at Abbot Academy, a private school for girls in Andover, Massachusetts, here puts into written form a subject she discussed at a sectional meeting of the March 1960 Columbia Scholastic Press Association convention at Columbia University in New York City.

The starry-eyed young adviser for a magazine or newspaper, fresh from her college major work in English, invariably visualizes the kind of publication she thinks is ideal and starts immediately to work toward that perfection. I have been advising publications off and on since the early twenties: newspapers, literary magazines, and mixtures — in camps, girls' schools, and co-educational institutions — printed or home-mimeographed, with benefit of secretarial aid or without — sometimes self-supporting, sometimes supported entirely by the institution of which they were the products, and sometimes partially subsidized by the institution. As a result of this experience, I offer the following considerations in the order in which it seems necessary to approach each new year of publication. Naturally my emphasis is now on the literary magazine.

1. Who is your public?
2. What is the past history of your publication?
3. Does your printer know more than you do?
4. What is your source of supply?
5. How is your board chosen, who individually are they, and what provisions have been made for regular meetings?
6. After you have evaluated these five considerations, what do you consider the best possible content and form of presentation?

By now I have discovered that

item 6 — the primary objective of that starry-eyed youth of mine — is of no importance except in the thrill of the finished product because it is the inevitable result of the first five. It is in this final consideration, however, that I am most grateful to the Columbia Scholastic Press Association. Without the stimulation of inter-school competition, I should have been so discouraged by items 1 and 4 that I would have accepted a second or third best result as much as I could expect "with what I have to work with after all, you know."

1. Who is your public?

Your public is that group or those groups of people who directly or indirectly pay for your magazine and those WHO TALK ABOUT IT. Sometimes the smaller the circulation, the larger proportionally is this last group. Personal gripe and invective have no place in the literary magazine — a good article or story must, like a successful poem, have a universal emotion. On the other hand it must reflect the best opinion and thinking of the student body, must be provocative so that your public looks forward to the next issue, but this provocation must tend to make your readers agree with you or want to disagree because they think you would be fun to argue with.

I have never worked with a magazine which carried advertisements; therefore my public has been chiefly people who were paying for this

magazine. If it is partially financed by the school, the trustees are doubly concerned with its quality: first, does it show the school to be what they wish to support, and second, is it worth the payment they are authorizing? The student body invariably pays at least part of the cost; if they don't like it, they won't support it. Their tastes are usually unlike those of the trustees. The parents pay indirectly and they are specially interested in their own children; you must get as many contributors as possible to please them and/or they must at any rate like the magazine sufficiently to get a bit of satisfaction, even if their Susies haven't contributed; they may well enjoy saying, "Have you seen the X School's magazine? My Susie goes there. We couldn't write like that when I went to school."

Another branch of your public are your alumnae; if they happen to see the magazine, will they be proud of the advances the school has made as evidenced in the thinking therein? I have left the faculty until last; whether they pay for the magazine or not, your responsibility to them is the same, and is often of the most immediate importance to the adviser — she is, ethically at least, their representative in this school publication; is she representing them in her veto power and instimulation of thought-expression, or is she putting in all this extremely hard work for her own aggrandizement? At any rate she is likely to be damned by faint praise or criticised severely for letting "them publish that frightful article on —." Only when she has really tried and succeeded in being their representative, can she hope to receive the finest commendation she can get from a fellow worker — "That was like a breath of fresh air blowing through the school."

Ultimately the faculty — the group least concerned financially — is the group of your public whose opinion forms your most constructive criticism — and is hardest to take.

2. What is the past history of your publication?

What has become a tradition? Is this tradition outmoded? For instance, we found that the badly drawn seal which "had always" been on the *Courant* and which we thought was the school seal, had only been on the cover since 1937, was no longer the school seal anyway, that two other allegedly Abbot seals had been used since the *Courant* was established in 1873, and that often no seal had appeared on the cover; hence this fall we started to break this tradition — which wasn't-a-tradition by moving the seal to the title page and scattering such charming block print leaves and snowflakes over the front and back cover that everyone was happily surprised. That device paved the way for our contributing, in the next issue, a real tradition for the future — a new seal definitely designed for the *Courant* — still put onto the title page while the cover again produces excitement — this time with block prints of galloping horses. This same search for tradition has eased us out of an every-issue argument — What color shall we use this time? We found that the cover of the first issue after light blue had been established as the Abbott color was particularly effective. This color our printer has duplicated for us in modern stock paper. With the dark blue printing and variety of design, it is sufficiently distinctive that our public and its friends immediately recognize the magazine. In two issues we have thus established two highly functional traditions.

Perhaps the most disconcerting

of traditions are those which you don't find out about until you have violated them. When I have taken over a publication, I have never been given any information beyond the name of the printer and one or more copies of old magazines. Usually the board has been composed largely of seniors who have left taking anything they may know with them; the adviser has, of course, gone elsewhere, or I wouldn't have been the new adviser. This year I spent several hours typing in triplicate everything I had learned about the business and practical operations of the *Courant* — how it is financed, prepared for press, proofread, when and where meetings are, how materials are read, how board members are chosen, etc. One copy is in the school safe, the editor in chief has one, and I keep one in the *Courant* drawer. In June the editor in chief and I will prepare a supplement, dated, to this information. This is a most important consideration since the adviser is usually a full-time teacher and shouldn't have to do unnecessary research into routine. As each new member of the board is selected, we read this material to her and discuss it.

3. Does your printer know more than you do?

If he doesn't, change printers — preferably to one who is equipped to handle the complete process of publishing your magazine. You and your board have too much to do assembling materials and planing general layout to bother with that horrible process of sticking galley proof in where you hope it fits, with the result that your smaller articles always begin near the end of the page and leak over onto the next, and you find that the only place for that long, involved, uncapitalized, unpunct-

uated free verse entitled *Schizophrenia*, is opposite that lovely little bit about the sun a la Emily.

The printer-who-knows-more-than-you-do shows you how to synchronize the spaces on your typewriters to the number of picas on the line of your magazine, to count the number of lines you get on the average per page of print so that copy prepared thus can be estimated as to space immediately. You know how many lines must be cut if you have only so many pages left. We type up all the material received as soon as we decide that we would like to use it if we have room; then we pencil the number of pages we judge each will take; if we do not use it in the coming issue, we have it all ready for the next one.

The printer gives us a dummy of the magazine. On each page we put the name of the major article which is to begin or be continued on that page; we show how it is to be placed and headed or illustrated. Then we arrange one typewriter-sized sheet onto which we have pasted India ink drawings — exact size — for end pieces for particular articles and spares which may be used, if needed. These our printer photographs and reproduces on a copper plate, which he then cuts to individual size and eventually returns to us for our stockpile. Except for those drawings which are illustrative, we leave the placing of or omission of these blocks to the discretion of the printer. All very short articles and short, light poems are left for the printer to insert where they are most effective typographically. He knows more about pleasing your pupils in this instance than you do. The contents sheet lists contributions under headings only which the printer re-arranges and numbers when the dummy is complete. Obviously

this copy must be proof read at least three times— preferably by two others besides the adviser. Our first return proof is then an actual printed dummy of the completed magazine. If your printer has skilled proofreaders and if your copy is perfect, proofreading this first proof is merely a matter of minutes and jubilation and there is rarely need for a revised proof. This process shortens printing time up to two weeks and produces a much more attractive product.

I shall very briefly mention consideration five, since question four is the eternal headache of all advisers and editors, and I want plenty of time for us all to help each other on that point.

5. How has your board been chosen, who individually are they, and what provision has been made for regular meetings.

The main problem here is that too often in the eyes of the seniors the office of editor in chief of the literary magazine (not, of course, of the newspaper) holds about as much prestige as the lowest secretaryship in any of the school organizations. Therefore you do not usually get a girl who is representative of the thinking of the school. Any device which can make this office keenly competitive is sure to increase the merit of your publication. For the first time since I have been working with school magazines, I have a scheduled meeting time during a school period — sacred to Courant. Since this is only 45 minutes weekly, the times has to be supplemented individually but at least we have opportunity to pool our ideas once a week. There are, of course, many, many ramifications of this point on which it would be helpful to me if I might consult you, but point four has more universality of problem content.

4. What is your source of supply?

The uninitiated say glibly, "The student body, of course." But they forget that the students of today HAVE NO TIME. And actually they haven't. We have so many extra-curricular activities and consider of such importance that we have well-rounded (not physically) students to present to the college admission boards, that we have almost eliminated the possibility of indulging an unscheduled creative urge. If the student body no longer has time to read for fun, it has much less time to write under sudden inspiration. BUT for this very reason the literary content of the properly monitored magazine has improved.

I have not too long ago — at least since the NO TIME cry has achieved more than cliché status — been English teacher in a school in which the literary material for the magazine was largely compiled from the assignments turned in by the English teachers on a date on which they had been told to assign free themes (with the literary magazine in mind, of course)). Now, whenever I have assigned a completely unmotivated theme, I have been forced to correct a plethora of paragraphs in which the I stands on a hill and looks at God, or several pages of a pseudo-psychological story which ends with the hero either contemplating suicide — only you never KNOW — or dying with a smile on his lips, amid much gore, on a battlefield — or at very best, some quite dogged doggerel about a cat. I think the difficulty here is that we have not taught the meaning of creative writing. It is not fantasy — unless consciously so — nor an imperfectly conceived re-hash of impressions and incidents gained from pulp magazines or newspapers. Creative writing involves real material made more real

through a keen perception and a way with words. Where then is your true source of steady supply? Of course, it is in the assigned writing of the regular English classes. Most teachers will be proud to suggest that this or that piece of work ought to be turned in to the magazine board. The teacher who asks her classes to describe — not the character of Juliet Capulet — but a modern young person in a predicament because she and her parents do not always confide in each other, especially when they do not see eye to eye, fosters not only a real appreciation of Shakespeare's psychology, but also a possible bit of creative writing for the school publication—writing which pleases the entire public involved and also reflects the thinking of the class as well. And a serious bit of critical writing — if original — can often be cut to a provocative page.

The duty — or the pleasure, we hope — of the teacher does not preclude independent efforts of the board members. They must be scouts with trained ability to detect that the assignment given this week should yield material and should go after that material; but they must also be keen to see the possibilities in experiences their companions discuss and encourage

them to share these experiences in publishable form, and they themselves must see the current gaps in the available variety and apportion among themselves suitable assignments. They must see to it that the magazine is representative, and, if necessary, solicit material from unrepresented groups. They must be observant of current discussion of conditions which are likely to remain controversial at least until the next issue is published and try to obtain editorial-type comment on both sides of the controversy, and when those totally unsolicited bits come in, in the event they are unusable, they must try to help the contributor revise them until suitable — if possible — and otherwise to make the student think that that was really full of promise but just not quite right for this issue, and suggest something else to be tried later. If the literary magazine is to reflect the thinking of the school, the board and the adviser must be sincerely interested in all the student body and all the faculty, and must be stimulating listeners as well as sound writers.

And if the adviser is privileged to work with that kind of board, her lot is indeed happy, and the finished product (Item six on my original plan is good.

Ohio Adviser Makes A Few Observations On Censorship

By Oliver C. Campeau

A former contributor to this publication, a former adviser of the Columbia Scholastic Press Association medalist-winning paper, "The Loomis Log," of the Loomis School, Windsor, Conn., and, currently, sponsor of the paper at Maumee Valley County Day School, Maumee, Ohio, here puts into written form, at the suggestion of the editor, a topic he discussed at a sectional meeting of the March 1960 CSPS convention.

I have been assigned a rather difficult topic to discuss with you. It is difficult because it's really impossible to give solutions to the problems that often arise on a school paper between an adviser and his staff when the inevitable question of censorship presents itself.

Let's first of all try to find just how censorship began, if that's possible. We could probably go much further back than the Romans, but we don't need to. We find, for example, that there was a censor in ancient Rome, and among his duties was the responsibility for public morals. He had the power to degrade any citizen to a lower rank, to expel senators, to administer public finances, and to construct and keep in repair the public roads. As well, he was responsible for furnishing victims for public sacrifices.

Some of you who are students of Latin may have read in the second-year course Caesar's description of the ancient Gallic tribes with whom he came in contact during his campaigns in Gaul. He reports that if any citizen should happen upon a choice morsel of news, he had not the right to tell his friends and neighbors, but must go immediately to the local magistrate who had the power to decide on whether this news could be disseminated. It would be the magistrate's duty, first to decide whether the tale was true or merely rumor. Second, should the tale be true but likely to cause general alarm among the people, it was not only his right but his duty to suppress it. For thousands of years, governments have felt it part of their prerogative to decide what their citizens should and should not hear.

We know of this happening in non-democratic countries even today. But we don't have to leave

our own shores to find censorship. Some of us here today remember something about the last war. Those who read their newspapers then must have been aware that our own government censored much of what could have been considered newsworthy.

Perhaps some of you have watched on television in recent months stories about the preparation and finally the explosion of the atomic bomb on Japan in the spring of 1945. But are you aware that the American public knew nothing of the bomb until the news of the destruction of Hiroshima was released by the government? To be sure, the government chose a small number of reporters whose duty it was to follow the bomb's development in order that when the right time came the American people might be told something of its history. But these reporters were not free to tell their stories until given the green light by the War Department.

You may be sure that there is much happening today in the offices of our Central Intelligence Agency which is unknown to us now and perhaps always will be. Closed door sessions are held with great frequency in the congressional committee rooms, because it is felt that the information discussed must not be heard by the general public. All who read their daily newspaper are aware of this.

The story is told that when our forefathers were trying to form a workable constitution after successfully winning their independence, even they had censorship problems with Benjamin Franklin who was a member of the Constitutional Convention. By this time Franklin was an old man, and had the tendency to talk too much. The sessions of the convention had, of necessity, to be kept secret. Had

the framers been harassed by questions and forced to explain and perhaps compromise on every small point they perhaps would never have finished their job. Franklin, though still able to give valuable advice, and though he was respected by every member of the convention, could not be trusted to walk the streets of Philadelphia alone for fear he would inadvertently make public information which could not yet be published.

Newspapers themselves impose a strict censorship on their own columns. For example, a teen-ager could well make a serious mistake. He might get into trouble with the law, and since he is young and can be expected to profit from his mistakes, it isn't fair to plaster his name over the front pages of every newspaper in the country. Therefore newspapers often carry the story, but they seldom include the name of the minor offender.

So much for the actual suppression of the news. There is also that very difficult matter of telling the whole truth. All of us think we know when we're telling the whole truth, but psychologists have proved that our memories are capable of playing tricks on us. Reporters have found, for example, that in trying to get the story of an accident witnessed by several different people, often no two persons will give the same version.

It is equally possible to tell a lie while supposedly telling the truth.

There's the story of the first mate of a ship at sea who, one night, gave way to the pressures and tensions of his job and proceeded to get pleasantly drunk. It was a quiet drunk, and no harm was done really. But the Captain heard about it and reported the incident in the ship's log, writing simply: "The first mate was drunk last night."

When the first mate got wind of the report, he went to the captain and pleaded that he strike it out. But the captain refused. The first mate pleaded the more, reminding the captain that he had never been drunk before, promising that it would never happen agin. But the captain was adamant. "You *were* drunk, weren't you?" he said. "Yes," admitted the first mate, "but it seems unfair to let one little mistake ruin my whole future. If this information gets to the proper authorities, I've lost any hope of promotion. In fact, I'll be lucky to keep my job." "That's unfortunate," said the captain, "but the truth must be told, and the log's entry stays." The first mate went sadly back to his bunk, and as he lay there thinking, it occurred to him that he too had the right to make a truthful entry in the log. The next morning this is what the captain saw written under his own report of the previous day. "The captain was sober last night."

We must admit that the first mate told the truth, and yet it wasn't the truth, because it suggested something that wasn't true at all. Newspapers can be and often are guilty of just this kind of thing. After all, they're out for readers, and if they can catch the public's eye with a juicy headline that may have a small bit of truth in it, they're strongly tempted to tamper with accuracy. We might, for example, see a headline which reads something like this: "Eisenhower Refuses to Support Nixon for the Presidency." If we read the article under the headline we would probably find that Mr. Eisenhower had simply refused to be drawn into a discussion on Nixon's qualifications for the presidency, and yet, since a large segment of the public reads only headlines, it is easy to decide what impression was left with

the majority of readers. The headline may not have been a lie, but it was not true.

Newspapers must constantly guard against just this kind of carelessness, but unfortunately some are mighty negligent about it.

Do you ever remember seeing a story in your newspaper about a clergyman being involved in any kind of wrongdoing? Clergymen do, from time to time, commit misdemeanors, but newspapers seldom print the story. Why not? There is a simple answer. Editors are aware that clergymen perform a valuable public service. Millions of people are deeply influenced for good by the clergy, and one story involving immorality on the part of a priest or minister or rabbi could well do irreparable damage to the reputation of all clergy in the minds of the public. Newspapers have accepted the idea that they do greater public service in upholding the reputation of these men of God.

You might think of this next time you want to criticize a teacher in your school press. I would certainly be the first to admit that teachers have their faults. Some are downright incompetent, but are you performing a real public service to your school by bringing discredit on your whole faculty when perhaps only a small minority are deserving of criticism? And don't forget—your paper is read not only by students in your own school but by countless others outside, who may well judge you by what appears in your paper.

A few years ago, a student of mine had the following to say in a humanities project he wrote on journalism: "There is certainly little wrong in describing an event in terms that will interest the reader, but many words and phrases of high descriptive powers also have

connotations which deviate from their strict meaning. Say, for instance, that a man walked across a room. The reporter, in describing the event, will want to use a word that has more interest and life than *walked*. He will want to say *sauntered*, *staggered*, *strode briskly* or any of many other things. All of these have connotations that imply other things than merely the action of walking. In choosing the word he will use, the reporter will doubtless be influenced by his own personal opinion. If he approves of the man and his action he might say *strode briskly*. If he disapproves, he might say *sauntered* or some less complimentary word. Coloring the news by descriptive writing is an admirable goal, but it is one which is difficult to attain without sacrificing fairness and accuracy."

A good rule of thumb for any student editor to follow in this: never forget that your school paper represents your school to outsiders. If your paper helps to make the school a better one, you're on the right track. Every editor wants his paper read. And if he's a good editor he'll constantly be at work trying to find ways to make his sheet an attractive and lively one. If he sets about to accomplish this by improving the make-up of the paper, by improving the quality of the writing, by providing a wider and wider coverage of school life and by introducing more interesting features which tend to communicate the color of school life, he's on the right track. But if he tries to do it by making his sheet a glorified gossip column, by publishing humor columns which fall below the standards of decency and good taste, and by generally using the paper as a vehicle to express irresponsible dissatisfaction with the status quo, then he's wrong.

Guide To Good Books

By Hans Christian Adamson

Colonel, U. S. Airforce, retired. Author of: "Captain Eddie Rickenbacker" — "Lands Of The New World Neighbors" — "Keepers Of The Lights" — "Admiral Thunderbolt"; with Fred G. Carnochan: "Empire Of The Snakes" — "Out Of Africa"; with Charles A. Lockwood: "Hellcats Of The Sea" — "Zoomies, Subs and Zeros" — "Through Hell And Deep Water"; with L. J. Maitland: "Knights Of The Air"; with Helen Lyon Adamson: "Sportsman's Game And Fish Cookbook."

The reviews appearing in this May 1960 issue of *The Bulletin of the Columbia Scholastic Press Advisers Association*, published quarterly at Columbia University in the City of New York, are also distributed to four hundred United States Armed Services libraries in thirty-six Commands throughout the world. Readers please address all inquiries regarding "Guide To Good Books" to Hans Christian Adamson, 850 Powell Street, San Francisco 8, California.

Autobiography by Cecil B. DeMille (Prentice-Hall — NF — illus. — \$5.95). It took more money and scenarios — such as grim courage — to fight the ruthless trust that tried to grab control of the infant Motion Picture Industry. Mr. DeMille, who lived to become one of the greatest Movie Moguls as well as one of the foremost film-magicians, tells about those not-so-good old days in his own life story. It is a fascinating saga of how the humble flickers grew into a great form of art. Full of interesting sidelights that reveal the author's wide scope of interests and great range of activities.

Marked For Adventure by Lois Eby (Chilton — NF — \$2.95). A collection of brief biographies of men and women who, despite major infirmities — ranking from impaired senses to crippling diseases — rose to world-wide fame and enduring recognition in the realms of art, science, industry, and politics. A cheerful and inspiring book that deserves wide attention.

Bombers In The Sky by Arch Whitehouse (Duell, Sloan and Pearce — F. — \$3.00). Beneath the thin veneer of make-believe, and the use of fictitious names, these eleven stories about the lives, missions, and dangers of bomber crews over Europe or the Pacific reveal the hardpan of solid facts. Mr. Whitehouse collected most of the material about these amazing, often amusing, RAF and USAAF adventures while he served as a war correspondent with British and American Bomber Commands in various theaters. His tales are colorful and exciting. Also, Mr. Whitehouse has a way of writing about men who wear wings so that one can almost hear and feel the flap of those wings.

Night Without End by Alistair MacLean (Doubleday — F. — \$3.95). On the heels of such spine-tinglers as "H. M. S. Ulysses" and "South By Java Head," it seems hardly possible that Mr. MacLean should be able to top himself. But he has. *Night Without End* is about as

tasty a dish of highly seasoned turmoil as one may hope to find within the covers of a book. As usual, the author proves himself a master of plot and counter-plot. But, again, the stage setting for his story is produced with truly remarkable artistry. Just to peek beneath the curtain briefly — the action revolves around the forced landing of an airliner with a dead crew on Greenland's desolate deep-freeze icecap. There three members of a scientific group encamped on the ice come to the rescue of the innocent and/or murderous passengers. Between the realistic grip of the arctic's icy hand and Mr. MacLean's magnificent flair for writing chiller-dillers, the reader is virtually held in suspended animation from start to finish.

The Human Side of F. D. R. by Richard Harrity and Ralph G. Martin (Duell, Sloan and Pearce — NF — Illus. — \$5.95). In this biography of the late Franklin D. Roosevelt, the picture — by far — is greater than the word. Briefly, it is a handsome, heartwarming, and treasurable book. The two authors have reached far into their subjects childhood and youth and produced a foundation on which the reader actually sees the boy grow into a man. Fine and fruitful efforts have also been put into presenting the wider and better known ramifications of Mr. Roosevelt's years of maturity in and before the White House. Eloquent pictures and well-rounded captions unite to form a composite portrait of F. D. R. that is compelling, human, and remote from the solid biographical concept.

Grant Moves South by Bruce Catton (Little, Brown — NF — Maps — \$6.50). This is the second of a three-volume biography about the life of Ulysses S. Grant. The ser-

ies, conceived and launched by Lloyd Lewis, has, since the death of Mr. Lewis, been continued by Mr. Catton. Both, easily, stand recognized as two of our greatest Civil War historians. In *Grant Moves South*, Mr. Catton follows Grant's determined progress from the doldrums of Missouri to the fall of Vicksburg by way of Fort Henry and Fort Donelson. Few historians have Mr. Catton's sublime gift for writing history that is tinglingly alive; none rise above him in hewing to historical facts without prejudice or favoritism.

The City That Would Not Die by Richard Collier (Dutton—NF—Illus. — \$4.50). This is the story of one terrible night during the Blitz of London. May 10-11, 1941. The night when Hitler and his henchmen made their all-out effort to bring London to her knees and crush England's will-to-fight. According to German accounts, 505 Luftwaffe bombers dropped 440 tons of high-explosive and 87 tons of incendiary bombs in two massive waves to produce death, destruction, and terror. There was death and there was destruction. Exactly 1,436 persons were killed and 1,800 injured. Some 2,200 fires were started and the destruction was heartbreaking. But there was no terror. On the contrary, London's ability to resist grew greater and England's will to win grew stronger. The stout-hearted Londoner side of that night, when the ground under London trembled, is told by Mr. Collier through hundreds of interviews with eyewitnesses. These many separate pieces are deftly knitted together into a smoothly - flowing whole which makes the night of the big blitz a story to read and a book to remember.

Adventures Among Birds by

Hugh M. Halliday (Pennington Press — NF — Illus. — \$2.95). Whenever I read a bird-book such as the one in hand, I agree that a bird in the bush is better than ten in a cage. I also realize the vast amounts of skill and patience that go into bird-watching and bird photography. Mr. Halliday has a wealth of both. The stories presented by this observant Canadian about his feathered friends are truly entertaining. And his photographs! If one did not know better, one might conclude that they had been posed by a master portrait lensman. Mr. Halliday dwells on the interesting, often dramatic, ways of life of many birds. He takes issue with those who base the capacity of birds to survive the vicissitudes that confront them on mere instinct. He ascribes this survival to a "genius of primitive intelligence" which we humans fail to understand.

Guide to Boatmanship by Brandt Aymar and John Marshall (Chilton — NF — Illus. — \$2.95). Ever since he was old enough to spread his waterwings, Brandt Aymar has been a small-boat, deep-water sailor. His cruising range reaches all the way from Boston light to the Barnegat beacon. The book is full of graphically illustrated *do's* and *don'ts* for owners, willing hands, and landlubbers aboard in-board or out-board motored craft. The volume is particularly interesting because the author (Mr. Aymar) and the photographer (Mr. Marshall) describe not only *how* things are done but the equally important, although often overlooked, reasons *why* things are done certain ways to provide safe and sure sailing through good manners and good seamanship. Forgotten in the excellent groupings of advice is what to do when the sun fails to show over the yardarm.

Extraordinary Popular Delusions and the Madness of Crowds by Charles Mackay. (Page — NF — Illus. — \$7.00). Briefly stated, this piece of writing is about man and his capacity to swarm, bee-like, about something that triggers his imagination, his cupidity, his fear of things he does not understand and his irresistible attraction toward the unknown. This hefty tome was written in the 1830's. It is reprinted because of the general and permanent interest in its subject matter. In his forward, the author says that he has tried to present a collection of moral epideemics to show "how easily the masses have been led astray and how imitative and gregarious men are, even in their infatuations and crimes." Then, under various sub-headings, he gives case histories that deal with mass reactions to money mania, alchemists, fortune tellers, witches, crusades, and tidal floods of doomsday scares. Lest we should conclude that man of today could not be mass-swayed by such trivia, let us turn our attention to flying saucers.

The Reluctant Satellites by Leslie B. Bain (Macmillan — NF — \$3.95). Here we have a long and penetrating backward look at the days and events prior to, during, and after the Hungarian revolution. Mr. Bain, who was on the scene as a newsman, takes a highly critical view of the attitude and activities of the United States toward Hungary — her problems and her people. He makes an up-to-date survey of Russian-dominated lands behind the iron curtain and evaluates the effect American attitude toward Hungary's revolution has had in those countries. Mr. Bain's style is briskly objective and his eyewitness account of the revolution is, so far, the best ever to

have come to light in print.

The Richest American by Ralph Hewins (Dutton — NF — Illus. — \$5.00). While by no means a do-it-yourself Baedeker to Billions, this biography about the latest American to out-Croesus Croesus — J. Paul Getty — does give the reader an inside look on how millions grow into billions and what a billion dollars does to the man who owns it. It seems that money, *big* money, always came easily to Paul Getty. He made his first million — in oil — at the age of 23 and without the running start of a family silver spoon. For a few years he enjoyed the spending power of money. He even bought a \$12,000,000 hotel just because he wanted to own a hotel. Then, as his holdings increased, he studied the power of money and today he heads an industrial empire — founded on holes in the ground (that spout oil) — greater than the basic models built by Rockefeller and Ford.

Here Today by Louise Tanner (Crowell — NF — \$4.50). What happened to the headliners of yesterday? Men and women who, early in life, rode into the bright glare of fame and notoriety only to disappear into the stygian darkness that envelops ships which pass in the night. To satisfying those who are curious about some of these people, Miss Tanner comes up with some interesting answers. We find up-to-date tracers on Claude Batchelor, William Buckley, Jr., and John W. Aldridge. What? They ring no bells! Well, then try Whitaker Chambers, Harold Russell, Shirley Temple, and the former Mrs. Cary Grant. See? — Now you're getting warm! And so—what happens when their rockets to the high atmospheres of public attention drop out of headline orbit?

Miss Tanner gives the answers to those named and many, many more in *Here Today*. In brief, she reveals that most of them complete the quotation and are — Gone Tomorrow!

The Revolt In Tibet by Frank Moraes (MacMillan — NF — \$3.95). It is always tragic to witness, even at a great distance, the death of a nation. In this instance the enslavement by Communist China of small and defenseless Tibet. Although it must be said that the poorly armed natives put up a gallant show of resistance. Frequently, in cases like this the questions — What happened?, and What does it mean? — remain unanswered. However, in the case of Tibet, Mr. Moraes provides informative, specific, and disturbing replies. Moreover, he proves that distance is not, in itself, an isolating factor. What concerns the freedom of Tibet, concerns freedom everywhere. The book is a clinical survey of Chinese operations, power grabs, and religious repressions in Tibet that began in 1850 and ended by the actual and complete Chinese take-over in 1959. A recognized analyst of Far Eastern affairs and a resident of India, the author tells the story of revolt in Tibet and its worldwide impact with clarity and understanding.

Waikiki Beatnik by H. Allen Smith (Little, Brown — NF — \$3.95). The author is such a tongue-in-cheek writer that one never quite knows when he is factual or fictional. But one thing is certain, his ability to amuse the reader runs with the steady surge of Waikiki rollers from explosive chuckles to boff-laughter. Here Mr. Smith takes Hawaii apart and puts it together again with enough pieces left over to start a 51st State.

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